

# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the  
Nonconformist Churches.

EDITED BY E. MINSHALL.

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## Our Competitions.

OUR offer of a prize of Two Guineas for the best Harvest Anthem brought us some capital compositions. The adjudicator has awarded the prize to

MR. W. HENRY MAXFIELD, MUS. BAC., F.C.O.,  
THE DOWNS,

BOWDON,  
CHESHIRE,

for the anthem entitled "Because the Lord thy God," which will be published in our July number. Anthems by "Con Moto" and "Anthem" were highly commended.

## THE NEXT COMPETITION.

We offer a prize of Two Guineas for the best "Concluding Voluntary."

The following are the conditions:—

1. Compositions must be sent to our office not later than July 1st, 1893.

2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.

3. The piece must consist of not less than

eighty bars. The intention is to publish the successful composition in *The Organist's Magazine of Voluntaries*.

4. The successful composition shall become our copyright on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit.

7. Our decision in all matters relating to the competition shall be final.

AN excellent paper, by the Rev. H. Bonner, of Birmingham, on "Praise" (which appears in another column), was read at the Baptist Union meetings. Unfortunately very little time was allowed for discussion. From 3 to 4.15 was given for two papers on "Prayer" and "Praise" and discussion!—an arrangement that was very disappointing to many interested in both subjects. "Praise" has not often been set down for consideration at the Baptist Union, so upon this occasion ample time ought to have been given to it. *The Freeman* says: "Our musical friends are not overjoyed with the debate at the second session of the Union. Several came expecting a good discussion. One law of harmony is to have a discordant note in a chord, and then resolve in making a common chord, or a chord of the fifth on the dominant, the most harmonious of all. They would have enjoyed a good allegretto animato debate with staccato speeches. And it would have done good. The paper was excellent, but sandwiched between prayer and politics it was a disappointment. To introduce the question of psalmody and dismiss it in twenty minutes was hardly respectful to our aspirations of heaven."

MR. GANGE, the new minister at Regent's Park Chapel, at another of the Baptist meetings, was neither wise nor correct in his remarks when he said, "Many movements have lately been tried to convert the people, such as the 'Forward Movement,' the 'Musical Movement,' the 'Social Movement,' and the 'Sunday Afternoon Movement'; but they had all been failures. The only way to convert the world was by preaching *the simple Gospel*." Most certainly "all" these movements have not been "failures." In many places they have been remarkably successful. It may or may not be true that "the simple Gospel" alone will convert the people; but you have first of all to get the people in to hear the Gospel. If "Forward Movements," "Social Movements," or P.S.A.'s, or good music will attract outsiders into the church, they are agencies for good, and should be upheld, and not ridiculed. Mr. Gange must considerably broaden his views if he hopes to get hold of the people in his new sphere.

OUR readers must not forget the Nonconformist Choir Union Festival at the Crystal Palace on Saturday, June 17th, at 4 p.m. The applications

from choirs wishing to take part were more numerous this year than in any previous year. Over five thousand books have been issued, and about one thousand singers have been disappointed. The selection of music is generally thought to be very good, and there is every reason to expect a capital concert.

THOSE who revel in the "good old tunes" ought to make a point of being present to hear old *Calcutta*. The tune was most popular years ago; but it is doubtful if it has ever been sung by four thousand trained singers. Our older friends will be able to compare the singers of forty or fifty years ago and those of to-day.

ANOTHER attractive feature in the day's proceedings will be the choir competitions, which will take place in the morning, Messrs. Josiah Booth, F. G. Edwards, and L. C. Venables being the adjudicators. Three choirs have entered in the class for choirs between twenty-six and forty, and seven in the class for choirs between fifteen and twenty-five.

THE following list of Mr. Minshall's provincial rehearsal engagements will show the widespread interest in the Union:—

Wednesday, May 17	.	.	St. Neots.
Friday, " 19	.	.	Oxford.
Monday, " 29	.	.	Nottingham.
Tuesday, " 30	.	.	Burton-on-Trent.
Thursday, June 1	.	.	Ilkley.
Friday, " 2	.	.	Walsall.
Monday, " 5	.	.	Liscard.
Tuesday, " 6	.	.	Ruabon.
Thursday, " 8	.	.	Oldham.
Friday, " 9	.	.	Stockport.
Monday, " 12	.	.	Ipswich.
Wednesday, " 14	.	.	Folkestone.
Thursday, " 15	.	.	Sittingbourne.

WILL choirmasters in the metropolitan district ask their respective ministers to announce the Festival from the pulpit on Sunday, June 11th? This ought to secure a good audience.

TICKETS for friends (third-class return, including admission to the Palace, price 1s. 6d.) may be had from any choirs taking part, or from our office. As the Union benefits by the small percentage on the sale of these tickets, friends are invited to procure them in this way.

WE offer our hearty congratulations to the Rev. G. S. Barrett, B.A., of Norwich, on his election to the Chair of the Congregational Union of England and Wales for 1894. As editor of the "Congregational Church Hymnal"—not to mention anything else—Mr. Barrett has rendered great and lasting service to the Congregational Churches of England and Wales, and well deserves the honour thus done him.

DR. BROWN, of Bedford, speaking at the Congregational Union meeting, said he knew of a chapel in New York where a new hymn-book was about to be adopted. Two books were before the congregation, and at a special meeting a final choice was made. The publishers of the rival book next day presented to the minister and deacons sufficient copies of their book for all the congregation.

#### THE CITY TEMPLE CHOIR AND MR. MINSHALL.

ON Thursday evening, the 18th ult., at the Newbury Club, Long Acre, an "Illuminated Album," containing an Address, was presented to Mr. E. Minshall, late Organist and Musical Director at the City Temple, by the members of his old choir at that church.

The Album, which is handsomely bound in morocco, is beautifully got up. It contains oil paintings of the City Temple and the organ, and is further illustrated with flowers, emblematical of the chief features of Mr. Minshall's character.

Although, owing to certain recent circumstances, Mr. Minshall has felt constrained to give up his work at the City Temple, his regard for his friends in the choir there is such that he has undertaken to conduct them personally through a series of rehearsals for the approaching Nonconformist Choir Union Festival at the Crystal Palace. It was during one of these rehearsals that the presentation was made.

Mr. J. T. Taylor, speaking for the choir, said how glad they had all been to read in THE NONCONFORMIST MUSICAL JOURNAL the many messages of sympathy which Mr. Minshall had received from all parts of the country; what this kindly expression must be worth to him they could very readily imagine. If they, as a choir, had apparently been a little slow to express how entirely their sympathy was with him, it was only to give that sympathy time to resolve itself into such a form as should serve to bring back in after-years the remembrance of their love towards him, and which should show in some lasting manner their deep appreciation of his work amongst them. That he might see by this little memento the esteem with which they each one regarded him was their united wish.

Mr. Taylor then read the Address, and called on Mr. Fitch, as the oldest present member of the choir, to hand the Album to Mr. Minshall.

The Address, which is followed by some fifty signatures, reads thus:—

"TO E. MINSHALL, ESQ.,  
"NORMAN MOUNT,  
"FINCHLEY, N.

"THE CITY TEMPLE,  
"LONDON.

"DEAR SIR,—

"We, the members past and present of the City Temple Choir, having heard with deep regret of your decision to relinquish your position as Organist of this Church, desire to express herein our sincerest sympathy with you on the necessity which, in your judgment, has compelled you to take this step.

"After seventeen years of faithful service, what this severance must have cost you we can but faintly realise; to us it is one of unfeigned sorrow.

"We further desire to bear testimony to the exemplary manner in which you voluntarily fulfilled the duties appertaining to your position.

"As an Organist and Director of Music, the success and wide popularity of the services held here, and the eminent position you have attained in the Musical World, furnish the strongest evidence of your abilities.

"As a Disciplinarian your combination of firmness

with kindness has won you the hearts of all who have worked with you.

"As a Friend your consideration for others, your integrity and benevolence of character, have gained you our highest esteem, and we shall one and all ever value it as a unique privilege to be permitted to retain this friendship unto the far-distant future.

"Trusting that you may be spared many years in which to develop and enrich the Service of Praise in our Churches, and in so doing to add to the glorification of God, we beg to remain, dear Sir, with every token of good-will, most sincerely yours."

Mr. Minshall, who was much moved, said that the choir had taken him so by surprise that he could hardly find words to adequately express his deep thanks to them for this kind and handsome token of love: he had no idea that any occurrence other than a choir rehearsal would take place there that evening. He thanked them all most heartily for the beautiful Album which they had just given him, and which he should always dearly treasure. By a singular though happy coincidence the day they had chosen for the presentation was his birthday. He hoped that, although he had left the City Temple, he need not say good-bye altogether to his old friends in the choir. With renewed thanks to them all Mr. Minshall resumed his seat, and a hearty rendering of "Auld Lang Syne" brought the proceedings to a close.

T. J.

#### LONDON SUNDAY-SCHOOL CHOIR.

ON Friday, the 12th ult., a conversazione was given by the Lord Mayor and Lady Mayoress in the Mansion House in celebration of the "Majority Year" of the London Sunday-School Choir, the object of which is to promote part-singing amongst Sunday-school teachers and scholars, and to cultivate Christian unity amongst Sunday-school workers of all denominations. The association sought to promote its objects by establishing and sustaining musical organisations in connection with Sunday schools throughout London and the provinces. It had already forty districts in full operation, under the direction of district secretaries and conductors, aided in many cases by local committees, who endeavour to cultivate a taste for good music, and adopt measures to promote its practice. Two choirs were maintained by the association—the Festival Choir and the Juvenile Choir. The total number of members in 1892 in both choirs was 10,238. The Sunday-School Orchestra was established in 1885, with a view to the promotion of the study of orchestral music in connection with the service of praise in the Sunday school, and had done much to cultivate a taste amongst the scholars for the encouragement of amateur players in assisting at special services. The Sunday-School Cantata Choir, established in 1890, was formed for the purpose of giving public performances of musical works published by the Sunday-School Union, and rendering musical assistance at the meetings held in connection with that Union. The work of the choir is carried on by the honorary services of the officers, the expenses being in some measure defrayed by the profits from the sale of books; but that was not found sufficient, and in consequence the choir was indebted to the treasurer, and the operations of the association were much impeded for want of funds. Donations and subscriptions were therefore earnestly solicited. One of the most pleasing features of the association was, that it brought into the bond of Christian brotherhood many who but for its existence would have been widely separated.

The secretary's report was of a very encouraging nature, but showed that more funds were needed in order to maintain the efficiency of the association.

The Lord Mayor congratulated the association upon its marked success, and mentioned that he was the first Lord Mayor to welcome them to the Mansion House, and he also extended that invitation to any other time they might think desirable. He had much sympathy with the objects of the London Sunday-School Choir, and hoped it would be successful in obtaining those funds which were necessary to maintain its efficiency.

Sir Joseph Barnby warmly congratulated the choir upon obtaining its majority. He had once stated that they as a nation were not musical, but after having listened to the selections given that evening he was inclined to alter his opinion. Sacred music was the highest of all music, and ought not to be desecrated by alliance with song words, but kept entirely for the worship of God. Associations like the present were invaluable incentives to the cultivation of song. He was glad to see that instrumental music was included in their practice, for it afforded not only a means of recreation, but of character elevation. He felt that the association, therefore, was one which was deserving of their utmost support.

Mr. F. F. Belsey (chairman of the Sunday-School Union Council) observed that during the last twenty years music had made remarkable strides, and the present association had largely contributed to that advancement. Another great aid had been the Sol-fa method (in addition to the Old Notation), which had now been introduced into almost every school. Sacred music was the highest of all music, and this society had done much to improve it.

On the motion of Mr. Alexander Kerr, a vote of thanks was heartily accorded to the Lord Mayor and Lady Mayoress for their hospitality.

During the evening a contingent, selected from the various districts of the London Sunday-School Choir, under the conductorship of Mr. Luther Hinton, gave a selection of music. Songs were also rendered by Miss Kate Cove, Miss Lizzie Neal, A.R.A.M., Mr. James Horncastle, and Mr. Charles Constable. Miss Georgina Macdonald gave a harp solo and Mr. Arthur Payne a violin solo.

#### LONDON SUNDAY-SCHOOL CANTATA CHOIR.

ON Saturday afternoon, the 13th ult., the members and friends of the London Sunday-School Cantata Choir took train from London to Hampton Court, where a very pleasant time was spent. After a short ramble tea was served at 4.30, at the close of which Mr. Barnard, manager of the London Sunday-School Choir, made a few remarks, in the course of which he stated that the members felt the time had come when a practical view of their appreciation of Mr. William Binns, as conductor of the choir, should be taken. Mr. J. P. Sinclair, in supplementing Mr. Barnard's remarks, was pleased to testify to the harmony which had existed in the past between himself, as secretary of the Musical Council, Mr. Binns, and his fellow-officers, and hoped that such harmony would remain in their midst in the future, as the work of the choir increased. Coupled with encouraging remarks, Mr. W. Saunders, on behalf of the company present, presented Mr. Binns with a useful and handsomely fitted travelling bag. Mr. Binns, in acknowledging the presentation, stated that if ever he felt at a loss to know what to say it was now. He could not sufficiently thank them for their kindly thought and feeling. He hoped he might be spared for many years to come to work amongst the choir which he had so much at heart. The gathering then divided to join in the pleasures of cricket, boating, etc., and after a pleasant journey London was reached at 10.30.





### Music at Downs Baptist Chapel, Clapton.

PERHAPS there is no other district in the metropolis which contains a larger residential population of the middle classes than the neighbourhood of Hackney and Clapton; consequently, Nonconformist churches and chapels abound on every hand, some of which are of considerable proportions, and notably amongst these is the one now claiming our attention. Downs Chapel stands at the north-east corner of Hackney Downs, a wide open space situated between Hackney Downs Junction and Clapton Stations, on the Great Eastern Railway. It cannot boast of any very elaborate or novel features from an architectural point of view; nevertheless, it is a comfortable-looking structure, quite of the orthodox Nonconformist pattern. The interior is spacious, and has a seating capacity of just over a thousand; galleries surround the whole building, and are faced with ornamental ironwork, backed with crimson cloth. The chapel was opened in 1869, and for the first twenty-two years its affairs were presided over with abundant success by the Rev. T. Vincent Tymms, now President of Rawdon College, near Leeds. He has since been succeeded by the present pastor, the Rev. Edward Medley, B.A., from Nottingham, a gentleman, we should imagine, well fitted for the position he holds.

The organ, built in 1871 by Messrs. Peter Conacher & Co., of Huddersfield, originally stood in the gallery opposite the pulpit. In 1890 a new apse was thrown out behind the pulpit to receive the organ and choir-seats, which are raised a few

feet above the rostrum. The instrument has been thoroughly reconstructed and improved, and contains twenty-five speaking-stops.

The choir accommodation is admirably arranged, and there are seats for about thirty members. We must confess, however, that on entering the building we thought, as we looked at the choir, that it was composed of men only, though after a short time there appeared to our vision that which looked very much after the order of a milliner's shop window—a row of about a dozen neatly trimmed hats emerging from a brass rod beneath, on which was suspended a crimson curtain. As the opening anthem was announced, however, these hats were suddenly lifted by the lady choristers, and the imaginary shop window disappeared. Now, why have this curtain? Is it because the ladies are bashful? Anyway, we would rather have observed their fair faces than their hats, and we venture to recommend that at the next bazaar held in connection with the chapel that dreadful curtain should figure on the stalls thereof in a form much more worthy of its merits.

The regular choir consists of about thirty helpers, but for special occasions this number can be increased to fifty at any time, though the average attendance on Sundays is, we understand, only eighteen. Why not have a "special occasion" every Sunday and get the whole fifty, especially if the extras are ready "at any time"? We think we hear the organist say, "So we will soon, if I am allowed to carry out my ideas." A system of "duplicates" to supply the places of absentees is being inaugurated.

The choir is connected (as all good choirs should be) with the Nonconformist Choir Union, and it also forms part of the recent amalgamation of choirs reported last month under the title of the Clapton Philharmonic Society. Thus far our friends are thoroughly abreast of the times. The book of anthems and chants used at Downs Chapel is entitled "Office of Praise," but it's so thin and emaciated that it is dying of consumption! The tune-book, "The Congregational Psalmist," though having done good service in its time, is fast becoming out of date. The hymn-book used is "Psalms and Hymns for Use in the Baptist Denomination," and with the exception of a small proportion at the end, has been over thirty years in print. In these respects the officers of the Church will do well to confer with their musical director at an early date, and arrange matters more in accordance with the spirit of the age, and more worthy of an intelligent congregation assembling almost in the midst of the world's greatest city.

It is now our great pleasure to introduce the readers of this Journal to the organist, Mr. Charles Edwin Smith, whose portrait accompanies this article. For nearly fourteen years Mr. Smith has held this one appointment, during which time he has done excellent work in the denomination to which he belongs, and may safely be reckoned as one of its leading musical lights. Early tuition was received by him from Mr. William West, of Hackney, after which he studied for three years with the famous organist of Westminster Abbey,

Dr. Bridge. Mr. Smith makes good use of his opportunities to improve the Service of Praise, as, apart from the training of his own choir, he is often being sought after to read papers on the subject in North London circles, where his abilities and experience are most cordially recognised.

It was the first Sunday morning in May when we wended our way to the chapel, nearing which we were recognised by a young gentlemen, who very kindly offered us a seat in his pew and provided us with the necessary books, etc. Mr. Smith was playing a short extempore voluntary as we entered, and at its conclusion the choir sang an anthem entitled "My voice shalt Thou hear" (Goss). About the "average eighteen" voices were present. Foremost amongst these was that of the leading soprano, Miss Lily Dafforne, sister of Miss Rose Dafforne, the popular North London contralto. This lady must be complimented on the smart way she kept up the time and made the singing "go." All the voices seemed to blend well together, and there was nothing that jarred on the musical ear. The male voices were not so telling as one would wish; still the tone was good, and the choir altogether were well able to lead the congregation.

Mr. Medley, the pastor, then offered a short prayer, to which was attached the Lord's Prayer, recited (or rather, more correctly speaking, "mumbled") by the whole congregation. One day not far distant, let us hope, Mr. Smith will be able to induce them to render this in a way more pleasing to the ear (even, possibly, they may use one of the many effective musical settings now becoming so general); then the worshippers will, perhaps, sing it out much better than they now speak it out. Unfortunately, in most chapels the people always seem to us afraid to hear themselves speak, whilst when singing it is often just the reverse. Next was announced the hymn commencing "The day of resurrection," which was sung to the tune *Holy City*. This went well, and calls for little comment other than that at the end of the last verse, the words of which were,

"For Christ the Lord is risen,  
Our joy that hath no end,"

Mr. Smith might have used the great organ a little more, and thus have produced greater enthusiasm in the singing of such an inspiring sentiment. No "Amen" was sung at the end—here is another chance for improvement. Then followed the first lesson (Psalm cxxxix.). That being concluded, the pastor gave a short address to the children of the congregation, the subject being "Darkness and Light." If the young folk remember what he said, so much the better for them.

Then came the main opportunity for the choir to do their part, by singing the *Te Deum* to the setting by William Jackson. We fancy we have heard this before somewhere. Who is there that has not? If there is a village choir in a remote spot that can sing only one anthem, it's a wonder if that one is not Jackson's *Te Deum*. Yet withal it is ever popular—a veritable *Old Hundredth* in

the anthem world. The choir and organist did justice to it as far as lay in their power. We understand this is the only anthem they have, apart from the meagre collection previously mentioned. This is a pity! A larger scope in this direction would doubtless excite more interest amongst the singers, and help to improve the average attendance. Here followed the second lesson (Heb. i.), and then the hymn "Lord of mercy and of might," to tune *Ravenscroft*—quite an unfamiliar one to us, as was its predecessor. This was a set-off to the *Te Deum*. In the last line of one of the verses—viz., "Captive, broken, bound, reviled"—the punctuation was not noticed as it might have been, with considerable effect. It would have made a pleasing variation had the choir sung this verse alone, in which case the expression might have been more freely marked; then at its close the full power of choir, congregation, and organ might have thundered out the next verse,

"Throned above celestial things,  
Borne aloft on angels' wings,  
Lord of lords and King of kings,"

and so have made the hymn more effective. Much can be done on these lines, abundant proof of which can be gathered at the services at the Foundling Hospital Chapel, where they make it a special study.

After another prayer came the familiar hymn "Art thou weary," which was sung to a very pretty tune, and went with much unction. We have attended a service where this hymn was treated in a very effective way, by the choir singing the first two lines of each verse, and all the congregation joining in the second half. In one of the verses the two first lines were taken as a solo. Sometimes, in listening to one gifted with a fine voice, the congregation may spiritually sing all the more.

Mr. Medley discoursed from Heb. i. 3: "Who being the brightness of His glory, and the express image of His person, and upholding all things by the word of His power,"—a pastoral sermon altogether, delivered in an easy and devout style, which claimed our attention and appreciation in no small degree. The closing hymn was "Eternal Light," and then the Benediction. As the congregation retired the strains of one of Handel's choruses—"Hallelujah, Amen," from *Judas Macabæus*—pealed forth from the organ.

Throughout the whole service Mr. Smith accompanied in a way which proved him to be a musician of no mean order, and we must assure him of our hearty sympathy in his endeavours, and trust that his patient continuance in well-doing will speedily result in the building up of an ideal musical service, which shall inspire the souls of his fellow-worshippers to

"Sing unto God,  
And high affections raise,  
To crown His conquests  
With unmeasured praise."

## Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

THE present jubilee celebrations of the Free Church of Scotland have led to many interesting reminiscences of the past history of the Church, and this in regard to musical as well as to other matters. Professor Bruce, of Glasgow, for example, recalls how the Free Church began with only the Psalms and Paraphrases for praise material; how ultimately a collection of about a hundred hymns was prepared; and how some years ago liberty was given to individual congregations to use instrumental aid in the service of song. As to the present state of psalmody in his Church, Professor Bruce is by no means enthusiastic. The singing he declares to be to a large extent mechanical in style, and he makes complaint of the general want of care in the training of choirs. He is not altogether in favour of paid leaders, but he would rather have this plan adopted than have a musical service of an unimpressive and tasteless character.

In regard to instrumental music, he tells us that the permission is more largely taken advantage of in the west of Scotland than in the east, and he very rightly deplores the fact that the leading Free Churches in Edinburgh have not taken a prominent part in this movement. "Indeed," he adds, "when I go to Edinburgh I find myself irresistibly reminded of the state of things in my student days forty years ago." Here the Professor is undoubtedly right. Speaking on the general question of the importance of church praise as a source of influence, he tells his ministerial brethren that the hold of the Church on the young people depends much on the quality of the praise service. "I do not," he says, "disparage good, vigorous, interesting preaching, but a tasteful form of worship and a bright service of praise are of the utmost importance in drawing and keeping young people. In the Free Church, however, there seems to be a lack of enthusiasm in regard to the subject." These are sensible views, and it is earnestly to be hoped that the Church will at once set about giving them practical expression. Than Professor Bruce certainly no one is better qualified to speak on the subject. He has always taken the keenest practical interest in the psalmody of his Church, and since 1878 has been the convener of its Hymnal and Praise Committees.

And speaking of Professor Bruce, I am reminded that he gave a very interesting address, in which he reiterated the views expressed above, at the second annual festival of the Kirkcudbright Free Presbytery Choir Union. Such combinations of church choirs, he remarked, was a movement yet in its infancy, but was a step in the right direction towards reaching the culture of music. Meetings of the kind were not below the dignity of any congregation, and those who take part in them are certainly working for the common good. After paying a high and well-deserved tribute to Mr. Meikle, of Annan, the conductor of the Union, Dr. Bruce concluded: "Aim high; do not be contented with low commonplace treatment in anything, least of all in the praise of the sanctuary, which serves no purpose whatever unless it be devout and in good taste."

Another of these combined praise services was given in the Kinnaird Hall, Dundee, by the choirs of the Dundee United Presbyterian Churches. The chorus numbered about two hundred voices, and was well balanced in the several parts. The programme included several hymns, psalms, and anthems, in addition to some grand choruses from the oratorios. Mr. Magnus Peterson conducted, and the organ accompaniments were played by Mr. W. S. Clarke of Lochee U. P. Church.

Mr. Hately, the conductor of psalmody at Free

St. George's, Edinburgh, has been giving during the last two seasons a course of historical lectures on Christian song, which have been greatly appreciated by the congregation. The closing lecture was on the subject of the Anthem, from Reformation times to the present day, and in the course of his remarks Mr. Hately made a strong plea for our church choirs being allowed "a small place in the service for music in its higher forms as an adjunct and stimulus to devotion." The lecturer's illustrations, which were admirably rendered by the choir, were: "If ye love me," by Tallis, and "Almighty and Everlasting God," by Orlando Gibbons, from the earliest period known as that of the *full anthem*; "Hear, O heavens," by Pelham Humphrey, and "O where shall wisdom be found?" by Boyce, remarkably fine specimens of the middle or *verse* period; and from the modern period, "Turn Thy face," by Attwood, "Blessed be the God and Father," by Samuel Sebastian Wesley, and "What are these?" by Sir John Stainer. Biographical notes on the various composers, and remarks on the special excellences of each anthem, added greatly to the interest of the lecture.

Messrs. Wadsworth Brothers, of Manchester, have just had the credit of building what makes the largest church organ in Aberdeen. The instrument has been placed in the North Parish Church, and consists of three manuals and pedal, with a total of thirty-nine stops. The action is tubular pneumatic throughout, and the keyboards are placed in a console in front of the pulpit and about ten feet away from the instrument. Mr. Kidd, who has been officiating at Mannofield Church for some time, has been appointed organist; and the instrument was "opened" the other evening by Mr. Kendrick Pyne, of Manchester, an augmented choir and a trio of soloists adding some vocal selections. If we may trust the local reporter, the organ is a very fine one. How is this for high: "When first the organist touched the keys, the finest of sounds came forth, like the echo of a soft, sweet strain, played afar off. Then as the plentiful resources of the instrument were called into play, the vast building was flooded with the grandest of music." A little more of this would lift even a dyspeptic out of the Slough of Despond!

Some people maintain a contrary opinion, but circumstances clearly point to the fact that Scotch precentors are of a "retiring" disposition. When the organ comes in the precentor as a rule goes out, and this is just what has happened at the North Church. Mr. Cooper has served the congregation faithfully for many years, and I am glad to learn that he retires with a little gift of £40 in his pocket.

The Aberdeen church choirs seem to have been unusually active this season, partly no doubt as the result of new organs and new organists. The West Church Choir made what was practically its first public appearance with Farmer's *Christ and His Soldiers*, which was performed very successfully to a disappointingly small audience. The choir of Trinity Free Church also gave a capital rendering of Gaul's *Holy City*; while the Melville Free Church Choir presented a programme drawn mainly from the New Free Church anthem-book.

The Rev. J. L. Rentoul, in an address on music at a sacred concert given by his choir at Wishaw, took occasion to suggest that a cornet might be introduced into the ordinary church services. It took parsons all their time to keep people awake, he declared, and personally he felt it would be most helpful if they had a cornet or one or two other wind instruments to assist in the service of praise. Mr. Rentoul vetoed the bagpipe; but why? If it is merely a case of keeping the people awake, no instrument would serve the purpose better.



At the recent U. P. Synod meetings in Edinburgh, the question of the proposed hymnal for the three Presbyterian Churches was brought up. The Rev. Dr. Henderson, of Paisley, narrated the "communings" on the subject which had taken place with the committees of the Established and Free Churches. At an early stage the practicability of the proposal was agreed to. A joint committee was appointed, and four meetings were held, and in any division which had taken place Church lines were not discernible. One principle was that, if there were any hymns which any one of the Churches specially desired to retain, these were as far as possible to be retained in the joint hymnal. The committee were prepared to report favourably with regard to this co-operation between the three Churches, and asked the sanction of the Synod to what the committee had done. In addition they proposed that a memorial from the Canadian Church as to the desirability of having a common hymnal for the Presbyterian Churches of the British Empire should be remitted to the joint committee. The report was officially agreed to by the Synod, and the recommendations of the committee were given effect to.

J. CUTHBERT HADDEN.

### Praise.

THE following interesting paper, written by the Rev. H. Bonner, of Birmingham, was read by Mrs. Bonner (owing to her husband's illness) at the recent meeting of the Baptist Union:—

Our churches are first of all places of worship. There is a little danger to-day lest we lose our worship in our work. Against this we need to guard. When worship sinks to a secondary place, the life of the Church will be weakened at its spring.

PRaise IS THE EXPRESSION OF OUR ADORATION, thankfulness, and love, as prayer is the expression of our sense of need. As men in whom there is any notion of the Divine life cannot refrain from prayer, so neither can they refrain from praise. The dimmest vision of the righteousness and love of God will stir the heart to wonder and trust and love. And when the heart is deeply stirred, we need not only expression, but *musical* expression. Song is the speech of emotion, as prose is the speech of thought and fact. When feeling reaches a certain fullness and intensity, it must sing itself. "All deepest things," says Carlyle, "tend to express themselves musically." "Metre and rhythm," says Charles Kingsley, putting the same truth from a different point of view, "have something sacramental in them; they are the outward and visible 'expression' of an inward and spiritual grace." Poetry and music are the emotional expression of religion, as dogma is its intellectual expression.

WHERE RELIGION HAS BEEN MOST VITAL, THE STREAM OF SONG HAS BEEN FULLEST.

With every great quickening of religion there has been an outburst of song. Attempts have been made at different times in the interest, as it was thought, of spiritual worship to exclude it from the sanctuary, but they have never been more than partially successful. You cannot have religious ferment and not sing. The Huguenots often disclosed their hiding-places to their enemies by their singing of psalms. Sing they must,

though at peril of their lives. The Friends are the only denomination now who do not sing in their worship, and the fact that they do not sing is perhaps one reason why so few who are not Friends worship with them. A Church which does not sing will never speak to the common folk, nor will it gather many worshippers, and forms of worship in which there is no song will not permanently approve themselves to the average worshipper. Questions may be raised as to the use of some forms of art in worship. The place and value of them are disputable, but the place of music is assured. In the Apocalyptic vision of the life of the blessed music still finds place in their worship.

#### THE GREAT HELPFULNESS OF SONG.

We do not, it is true, praise God that we may be blessed ourselves; our loftiest praise is that in which self is forgotten in adoration and gratitude; but we cannot draw near to God in heartfelt praise without being blessed. There is a strange power in the singing of a congregation: it touches the heart in inexpressible ways. It moves and helps some worshippers as no preaching does. A friend, who made the round of the great London churches some time ago, said he heard nothing which so moved him and which so drove in upon him the reality of religion as the singing of "Rock of Ages" by the congregation at the Tabernacle. Who has not found again and again the sore places of the heart healed, all the hardness and worldliness that gather about us in life's common way melt in a moment, and open ways made to the heart and conscience by the singing of a hymn? The supreme hours of our life are our hours of worship, and the supreme moments of our worship are when

#### THE SOUL FINDS ITS WINGS IN THE MINISTRY OF SONG.

Till recently this part of the service has hardly received the attention which it should. The psalmody which was heard in our chapels forty or fifty years ago, and more recently still, was, with some exceptions, of a painful kind. One could not by the most generous construction apply to it the words of the Psalmist and say that it was "comely and pleasant." Rather would one have said in the quaint words of Dr. Watts, who seems to have suffered somewhat himself a little earlier in this way, the singing "doth flat our devotion and awaken our regret, and toucheth all the springs of uneasiness in us." Our worship was sincere, earnest, devout in spirit, but bare and poor in form, and wanting in order and beauty. The beauty of religion found little or no expression in our forms of worship. Perhaps, indeed, we a little forgot that

RELIGION HAS ITS BEAUTY AS WELL AS ITS TRUTH AND STRENGTH.

Till very lately there has been reason for the common criticism that the preaching was the best part of our Nonconformist service. We should not admit that we have made too much of preaching—though some of us may think we have too much of it—but we may admit that too little attention was paid to the worship. There was, of course, some excuse for it. The early Puritans found the forms in which they had been bred

so bound up with grave errors of doctrine and so prejudicial to spiritual religion, that they thought the best they could do was to break with them as completely as possible. Better the barest forms, they said, than the most impressive and beautiful ritual which misrepresents the truth, or behind which religion is lost. Besides, simplicity and severity have a beauty of their own, too. And we should all say so still. But simplicity and sincerity in forms of worship may easily degenerate into slovenliness and negligence. And this has happened in some of our Churches. To make too much of form is a fault; to make too little of it is a fault. We have learnt now, surely, that few and bare forms do not insure spirituality and earnestness in worship, and that if forms may hinder they may also help us.

#### SOUL MAY CLIMB THROUGH SENSE,

as Elisha found when the word of the Lord came to him as he listened to the playing of the minstrel. Slovenliness, baldness, poverty of expression, may hinder our worship not less than excess of form. What is falsely called a spiritual worship, says Ruskin, "is an attempt to evolve and sustain devotion from isolated powers of the spirit that were never meant to stand alone; that God is Spirit has not hindered Him from shaping the vault of night and hanging it with stars, or from clothing the earth with beauty." We are reclaiming again, though but slowly, a discarded element in our worship.

(To be continued.)

### Notes by a Rambler.

UNION CHAPEL, Islington, is a very popular resort of music-loving worshippers, and its fame in this direction is great. A few Sundays ago Dr. Dale preached at the morning service on behalf of the London Missionary Society, the fine building being crowded with an interested congregation. A very noteworthy feature was the rendering of the anthem "How lovely are the messengers," which was sung with telling effect by the choir and the bulk of the congregation: it was, indeed, a unique performance, the like of which is, perhaps, not to be found in any other place of worship in the kingdom. Mr. Fountain Meen accompanied in a masterly style, and in such a way as to keep the large body of voices rolling along with wonderful precision. After the Benediction, Mr. Meen, thoroughly alive to the occasion, played Handel's chorus "We never will bow down," the fine organ responding to his skilful manipulation with much grandeur, especially at the finish. As a rule, few people stay to hear the concluding voluntary: this one was, to our mind, certainly the crowning-point in the whole service; it seemed to arouse all our noblest and best feelings, and was truly a magnificent conclusion to a musical service of which Nonconformists may justly feel proud.

Mr. JOSIAH BOOTH is making splendid use of his new organ at Park Chapel, Crouch End. He has already given several recitals on week-nights, whilst on Sundays he gets some beautiful effects into the church music. A visit there recently revealed to us an exemplary musical service—hymns, chants, and anthems

being rendered in a manner which gave us the greatest satisfaction. Mr. Booth does a lion's share in the development of all that is best in the interests of worship music generally, and deserves the cordial thanks of all who are striving to improve it.

THE Popular Services for the People at the Victoria Hall, Waterloo Road, are now discontinued for the summer. Begun in January, when only forty persons attended, the audiences grew week by week, till at the last service about thirteen hundred were present. The people were much interested in the pictures shown them, and in the pithy remarks by Mr. Mearns. The following have taken part in the musical arrangements:—Miss Emily Davies, Miss Kate Cove, Miss Lizzie Neal, Miss Amy Wagstaff, Miss Lucie Johnstone, Mr. Dyved Lewys, Mr. F. W. Ainger, and Mr. Alexander Tucker.

### Nonconformist Church Organs.

#### ZION CHAPEL, LINDLEY.

Reconstructed and enlarged by Messrs. Brindley & Foster.

#### Great Organ, CC to G, 56 Notes. (Lowest Keyboard.)

1. Teneroon . . . . .	(wood)	16 feet tone
2. Open Diapason . . . . .	(metal)	8 feet
3. Stop Diapason . . . . .	(wood)	8 "
4. Echo Diapason . . . . .	(metal)	8 "
5. Principal . . . . .	(metal)	4 "
6. Twelfth . . . . .	(metal)	2 2/3 "
7. Fifteenth . . . . .	(metal)	2 "
8. Sesquialtera . . . . .	(metal)	—
9. Posaune . . . . .	(metal)	8 "

#### Swell Organ, CC to G, 56 Notes. (Highest Keyboard.)

10. Lieblich Bourdon (wood and metal)	16 feet tone
11. Violin Diapason . . . . .	(metal) 8 "
12. Hohl Flöte . . . . .	(wood and metal) 8 "
13. Vox Angelica . . . . .	(metal) 8 "
14. Unda Maris . . . . .	(metal) 8 "
15. Geigen Principal . . . . .	(metal) 4 "
16. Fifteenth . . . . .	(metal) 2 "
17. Echo Cornet (5 ranks) . . . . .	(metal) —
18. Double Trumpet . . . . .	(metal) 16 feet
19. Trumpet . . . . .	(metal) 8 "
20. Oboe . . . . .	(metal) 8 "
21. Clarion . . . . .	(metal) 4 "

#### Solo Organ, CC to G, 56 Notes. (Middle Keyboard.)

22. Viola de Gamba . . . . .	(metal) 8 feet
23. Lieblich Gedact (wood and metal)	8 "
24. Dolce . . . . .	(metal) 8 "
25. Flûte Harmonique . . . . .	(metal) 4 "
26. Clarionet . . . . .	(metal) 8 "
27. Cor Anglais . . . . .	(metal) 8 "

#### Pedal Organ, CCC to F, 30 Notes.

28. Sub-Bourdon . . . . .	(wood) 32 feet tone
29. Open Bass . . . . .	(wood) 16 feet
30. Sub-Bass . . . . .	(wood) 16 feet tone
31. Violoncello . . . . .	(metal) 8 feet
32. Bombarde . . . . .	(metal) 16 "

#### Couplers, etc.

33. Swell to Great.	37. Swell to Pedal.
34. Swell to Solo.	38. Solo to Pedal.
35. Great to Solo.	39. Great to Pedal.
36. Solo Sub-Octave.	40. Tremulant to Solo.

Four Composition Pedals to act upon Swell Stops.  
Three Composition Pedals to act upon Great and Pedal Organ Stops.

Two Self-Balancing Swell Pedals.  
Blown by Hydraulic Power.



## THE LIFE OF OUR LORD: A SERVICE OF SONG.

*Arranged from the music of "The Congregational Church Hymnal."*

	THEME.	SCRIPTURE READINGS.	HYMNS, ETC.
	Opening Hymn - -		Hymn 278, verses 1-3, 5, "St. Mark."
1	Annunciation - -	Luke i. 26, 27, 35-40, 46	Anthem 78. (by Dr. Bunnnett).
2	Birth - - - -	Luke ii. 1-14	Hymn 91, verses 1-3, "Wildersmouth."
3	Presentation in Temple -	Luke ii. 21-28	Chant 15, (Peregrine Tone).
4	Boyhood and Youth -	Luke ii. 39-52	Hymn 749, "Fernshaw."
5	Events in Judæa - -	{ Matthew iii. 1, 2, 5, 6 Mark i. 9-13 John ii. 13-22 Matthew xxiii. 37 }	Hymn 242, "St. Catherine."
6	The Galilean Gospel -	Mark i. 14-22	Hymn 336, verses 1-4, "Rest."
7	Miracles - - - -	{ Mark i. 23-34 Mark iv. 1, 2, 34-38 }	Hymn 118, "St. Aëldred."
8	Towards the Cross - -	{ Luke ix. 51 Luke xix. 29-38 }	Hymn 134, "Palmæ."
9	The Agony - - - -	{ Mark xiv. 32-36 Luke xxii. 43-46 }	Hymn 136, "Palmyra."
10	The Trial and Crucifixion	{ Luke xxii. 47, 48, 51, 66-71 Luke xxiii. 1-4, 23, 32-35 }	Chant 134, verses 1-4, 8-11, (Flintoft).
11	The Death and Burial -	Luke xxiii. 46-56	Hymn 149, "Lacrymæ."
12	Resurrection - - -	Luke xxiv. 1-6	Anthem 30, (by Dr. Goss).
13	Ascension - - - -	{ Luke xxiv. 45-51 Acts i. 10 and 11 }	Hymn 127, "Artavia."

PRAYER AND BENEDICTION.

## A Veteran Organist.

ON Sunday, the 7th ult., Dr. E. J. Hopkins completed his jubilee as organist of the Temple Church. The music sung on that occasion was selected from his own compositions by request of the Honourable Societies of the Temple. Very large congregations assembled on the occasion, including Q.C.'s, judges, musicians, etc.

At the morning service much of the incidental music was from the service in C, which was originally composed for the public thanksgiving for the recovery of the Prince of Wales in 1872. The afternoon service was entirely new. Of the two anthems, one had been composed some time before, but the special anthem of the day, "The Lord is full of compassion," was composed for the occasion. It is in the form of a solo tenor and chorus, in G, and was exquisitely rendered by Mr. Henry Piercy, leading tenor of the Temple Church. Dean Vaughan was the preacher, and at the close of his sermon he said that it was fifty-one years since that noble church had been restored to its ancient and seemly attractions, and it was exactly fifty years to the day since its grand old organ was first touched by the master hand which had given its fruitful years to the service of the sanctuary. To-day they were permitted to celebrate that occasion; and the nature of the service and the mode of its rendering alike justified, deserved, demanded an ample acknowledgment. Power, abjuring display, was the characteristic of his genius; and whether at the organ or in directing the offices of the choir, he had enabled them to witness an art which could conceal art in public worship.

On Tuesday, the 16th ult., Dr. Hopkins was presented with a silver tea and coffee service and 100 guineas by the Societies of the Inner and Middle Temple, "as a mark of gratitude and esteem." The choir boys also gave him an elegant pearl and diamond scarf-pin.

The following interview appeared in *The Daily*

*Chronicle*, a representative having called upon Dr. Hopkins after the rehearsal for the Sunday service:—

Dr. Hopkins willingly breaks into his recollections of fifty years of church music. "Yes, I take pride in the fact," he observes, "that the Temple Church was the first to introduce what you call a 'full choral' service in London, and now you have in London over six hundred surpliced choirs, and quite as many full choral services. Moreover," he adds, with a twinkle in his eye, "I don't think we have been outstripped in quality."

"Who was Master of the Temple when you were appointed, Doctor?"

"Dr. Benson, who was a Canon of Worcester, a very worthy man. We sang 'Tate and Brady' in those days, but only for a year or two after my appointment. The anthems were smaller, and intolerably hackneyed, but the congregations were not exacting. We sang those of Kent and Travers, with, of course, the best of Croft, Greene, and Boyce. I still think very highly of these writers, although a younger generation affects to think them poor. Dr. Benson was followed by Archdeacon Robinson, and then came our present master, Dean Vaughan. Of the Readers during my time, Mr. Rowlett was very popular; then John Lonsdale (son of the Bishop, and now a Canon of Lichfield), who was succeeded by my dear friend Canon Ainger. The retirement of Canon Ainger was a great grief to us, but he is coming to the service to-morrow," and the benevolent eyes of the Doctor smiled a hearty acknowledgment.

"My early experience? Oh yes; I was a chorister at the Chapel Royal and St. Paul's Cathedral, and frequently sang to Attwood's own accompaniment. I was a chorister from 1826 to 1833. Attwood was always very kind to me. He used to entrust me with his manuscript music to carry for him between St. Paul's and

the Chapel Royal. Service at St. Paul's in the morning began at a quarter to ten, and that of the Chapel Royal at twelve; and in the afternoon at a quarter past three and half-past five respectively.

"No, you are right. The services at St. Paul's had nothing of the decorum or efficiency they show now; but that was due to the laxness of discipline in the church generally. Attwood, however, was a really great musician, and the best of men. I remember Sidney Smith at St. Paul's. There was an old lady, named Miss Hackett, who used regularly to attend the services. One day, when Mr. Goss (who succeeded Attwood) was exceptionally brilliant at the organ, Sidney Smith said to him, 'Mr. Goss, do you observe that your organ never thunders but Miss Hackett's face lightens?' Barham, too, of the 'Ingoldsby Legends,' was a minor canon at St. Paul's. He had a remarkable failing of starting upon a low note in the prayers, and gradually ascending the scale until the 'Amen' was almost a scream."

"There was no intoning in those days?"

"It had not yet arrived. Some two or three years after I had been appointed to the Temple Church, Canon Lonsdale made a creditable effort at intoning. I mentioned the fact to Mrs. Lonsdale. 'Yes,' she said, 'I have been teaching him.' But, as a matter of fact, our Readers have always been so good, that by intoning the prayers we should really have lost some of their dignity and force."

"So it is to Attwood that you would ascribe much of the revival of church music which has marked the past fifty years?"

"Certainly. Attwood at St. Paul's was a great and meritorious innovator, who brought a good deal of modern feeling to bear upon the service of the sanctuary. Of course, I was from the first inoculated with his spirit. At the Temple I succeeded Mr. Warne, who was blind, and was allowed by the Societies to retire on his full salary. It was about 1849 when they made the first alteration in the organ, and I wrote my service in F for the choir, thus venturing to break fresh ground, and from that time we have not turned back. That service in F is now sung all over the world. Had I not parted with the property, it would have been almost a fortune to me. My second service was in A, and later I wrote a unison service—no, not in plain song—a 'bad weather and poor choir' service. One of my friends hailed me shortly afterwards: 'Oh, Hopkins, I hear you've written a *bronchial* service!' Since then my compositions have been very numerous."

"You have had many famous singers at the Temple Church, have you not?"

"Oh yes; some of the best men of the day—among them Hawkins, a celebrated alto; John Hobbs, the leading tenor; Adam Leffler is only a memory to the musicians of to-day; and Sequin was a bass hard to beat. Wilbye Cooper, another fine tenor, you can recollect. Then there was 'Tommy' Young, one of the best of altos, and next to him Walter Coward, who has now gone to the Chapel Royal, but occasionally returns to his old loves. He has been succeeded by Mr. Munro Davison, a scholarly musician, who will play my Sonata in A as the closing voluntary to-morrow afternoon. We have always been rich in altos, for Dando was also a gentleman of the Temple Church. Then, look at our choir of to-day, with men like Henry Piercy, for whom I have expressly written my jubilee anthem. W. H. Cummings was one of my boys; Dr. Sangster, of Eastbourne, and Sidney Naylor sang in our choir."

"Your brothers, too, attained distinction as organists?"

"Yes; and that reminds me, when I was one of the 'children' of the Chapel Royal, my brothers John and Thomas (the last named died a few months ago) were

singing at St. Paul's; and two cousins were at Westminster Abbey. So that Hopkinsons were in all the 'old foundation' choirs of that time. My brother John has been organist of Rochester Cathedral a long time, and he takes an enormous pride in the cathedral. I think he knows every stone of it."

"Not to detain you, Doctor, just tell me in conclusion what you think of modern church music?"

"Well, there is too much inclination to think lightly of the old composers. Boyce and Greene and Croft were model writers, and their anthems are always fresh with good voices and artistic rendering. The modern writers are very good. We sing the compositions of Villiers Stanford, Gerald Cobb, Sir John Stainer, Dr. Roberts, of Oxford, and Ebenezer Prout. We think very highly of Prout. But there will never be a dearth of good church music. The liturgy is rich enough to inspire the best musicians."

#### "SOME MUSICAL HAUNTS IN LONDON."

ON Saturday evening, April 22nd, in the concert-room of the Royal Academy of Music, Mr. F. G. Edwards read a paper with the above title—or, as he preferred to call it, gave "a little talk"—to the members and friends of the South-Eastern Section of the Incorporated Society of Musicians.

The chair was taken at 8 o'clock by Mr. W. S. Vinning. On the platform were Mr. W. H. Cummings, Mr. H. C. Banister—to whom Mr. Edwards referred as his esteemed tutor—and Dr. Charles Vincent.

Mr. Edwards proposed to take his hearers for a musical tour in London. Starting at Clerkenwell, he introduced us to "the musical small-coal man," Thomas Britton, who, like Mr. Ebenezer Prout, was a Northamptonshire man. The site of his house in London was at the corner of Jerusalem Passage, Aylesbury Street. Britton started his concerts at this place in 1678, and they might be termed the "Thursday Pops" of the day. Handel played the organ at these concerts. The yearly subscription was ten shillings. The celebrated Duchess of Queensberry was one of the audience. Thomas Britton was also a great book-hunter. He was credited with being "a Jesuit, a magician, and," said Mr. Edwards, with a sly twinkle in his eye—"a Presbyterian." There is a fine portrait of him, with his coal-sieve in his hand, in the National Portrait Gallery.

Mr. Edwards asked his audience now to go eastward to Crosby Hall, where Mr. Dando started his quartet concerts in 1842. At one of these concerts in 1844 Mendelssohn played, and gave one of those remarkable extempore performances for which he was so famous. In the following year Mendelssohn's "Hear my prayer" was first performed there, with organ accompaniment, as originally written.

Going farther east, we make for the Tower. Just beyond it is a small thoroughfare called Queen Street. At No. 10 is the "Hoop and Horseshoe." At this inn Richard Wagner spent his first night in London in 1839.

From thence our guide takes us to Exeter Hall, where in 1834 the first important musical function in connection with this building was held, called the Amateur Musical Festival. At this point Mr. Edwards quoted from his excellent article on the "Musical History of Exeter Hall" which appeared in the March issue of this journal.

Next he takes his audience to St. Martin's Lane, where Cecil Court is to be found. It was here the Mozart family stayed on their arrival in England in 1764. The house was kept by a barber named Couzins. In a newspaper of the time there appeared a notice to the effect that "Master and Miss Mozart would play the organ and harpsichord. Tickets, half a guinea, of

Mr. Mozart, at Mr. Couzins, Hair-cutter, Cecil Court." No report of this concert seems to have appeared. Afterwards the family removed to what is now known as Frith Street, Soho. No. 52 is believed to be the house. Here these prodigies were advertised to give private recitals "at Mr. Williamson's," the fee being five shillings for each person, or else to purchase a volume of Wolfgang's Sonatas at ten shillings. Little Mozart visited the British Museum, and there wrote an anthem—"God is our refuge and strength." It is very interesting to see this carefully preserved manuscript, in his boyish handwriting.

At No. 18, Great Pulteney Street we find Haydn in 1791, when he lodged with Salomon. Haydn was present at the Handel Commemoration Festival in Westminster Abbey, and remarked with tears in his eyes, "He is the master of us all."

The house of Broadwood, the eminent pianoforte makers, next claimed our attention. John Broadwood was in the employ of Tschudi, who started in business in Great Pulteney Street before the custom of numbering houses came into vogue, and his house was known as the "Plume of Feathers." John Broadwood married Miss Tschudi. He was buried in the graveyard of Tottenham Court Road Chapel. Up to the end of 1892 Messrs. Broadwood had sold 193,221 harpsichords and pianofortes.

We now reach the Argyll Rooms, Regent Street. It was interesting as the place of the *début* in England of the great musicians of the early part of this century—Spohr, Moscheles, Liszt, and Mendelssohn—and the first performance in London of many well-known works.

The first concert given in Hanover Square Rooms was one by Philipp Emanuel Bach and Abel in 1775. Haydn appeared here for the first time in England, as did also Hummel. The rules of the Ancient Concerts, as they were called, precluded the performance of any music written within a period of twenty years. King George III. took interest in the concerts, and even drew up some of the programmes. The Duke of Wellington selected the music of the last concert (in 1848). It was remarked by *The Musical World* that the Duke was not as good a tactician in the concert-room as he was on the battle-field.

Then we come to Handel's house, 25, Brook Street, where he wrote nearly all his oratorios, and died. Handel lived there for thirty-four years.

Chopin lived at 10, Bentinck Street, Manchester Square, but soon afterwards removed to 48, Dover Street, two doors from Piccadilly. The last time he played in London was at the Guildhall, at a concert on behalf of the Polish refugees. The newspapers gave an account of the proceedings, but made no mention of Chopin.

Mr. Edwards now took his hearers to 103, Great Portland Street, formerly the house of Sir George Smart, with whom Weber took up his abode, and finally died. Mr. Edwards produced a lock of Weber's hair; another item of interest was one of Weber's concert tickets, numbered and signed by his own hand. Another musical house in Great Portland Street is No. 79, where Mendelssohn first stayed in London.

After referring to Spohr and his red waistcoat, Mr. Edwards concluded his interesting "talk" by saying that he thought it was a disgrace to us that no memorial tablet marked the house in London where so eminent a musician as Weber had died. He hoped something would be done in that direction by the I.S.M.

Mr. W. H. Cummings, who seems saturated with dates and places of musical interest in London, added some further information, and endorsed the proposal to place a tablet on the house where Weber died, and suggested further that some such mark should be placed on the house where Purcell lived.

Mr. H. C. Banister said a word or two in commendation of Mr. Edwards' interesting paper, as did also Dr. Vincent. Mr. Cummings wound up by suggesting that the houses of musical interest in London should be photographed before they were pulled down.

A. B.

#### CONGREGATIONAL FESTIVAL AT EAST FINCHLEY.

ON Wednesday, April 26th, a choral festival was held in the Congregational Church at East Finchley. The following choirs took part:—High Barnet, New Barnet, Oakleigh Park, New Southgate, and East Finchley,—the total number of voices being about eighty. The opening voluntary was played by Mr. J. Hampden Wall, of New Southgate. The order of service was as follows, the music being selected from the "Congregational Church Hymnal":—Introit; Anthem 59, "O Day-spring"; Hymn 531; Short Prayer, concluding with the Lord's Prayer; Chant 79 (Lawes); First Lesson; Anthem 81, "Deus Misereatur"; Second Lesson; Anthem 39, "It is high time to awake out of sleep"; Prayer; Hymn 392; Sermon; Offertory, "Hallelujah Chorus"; Hymn 683; Benediction; "Sevenfold Amen." The singing was throughout characterised by much expression and refinement. The choirs had evidently been well trained. The sopranos were particularly bright and pure. Mr. E. W. E. Blandford, of East Finchley, ably accompanied till the "Hallelujah Chorus," when he conducted, Mr. Wall taking the organ. The offertory and concluding voluntaries were played by Mr. Cook, of New Barnet. The introductory service was conducted by the Rev. Alfred Davis, of New Barnet. The Rev. A. Le Marchant, of Hendon, preached a short but very suitable sermon from 2 Kings iii. 14, 15. He advocated the use of all instruments in the Church, and maintained that they were all consecrated by being so used. David could say, "I was glad when they said unto me, Let us go into the house of the Lord," because he sang, "Awake, psaltery and harp." There were two great advantages in having instrumental help: (1) the Praise would go better, and (2) it would attract into the Church some who would not otherwise go.

#### ISLE OF WIGHT CHORAL UNION.

ON Wednesday evening, April 26th, the Isle of Wight Nonconformist Choral Union held their fourth annual choral festival in the Congregational Church, George Street, Ryde. Convenient arrangements had been made with the railway companies to run special trains from Ventnor, Cowes, and intermediate stations, and large numbers availed themselves of the opportunity to enjoy what has already become an annual treat, expected long before the event takes place. The spacious chapel was filled completely. The choir, which consisted of 200 singers, were arranged on a gallery, erected in front of and around the pulpit, and along the upper gallery for some distance from the organ. The committee, aided by Mr. J. N. Bennett, the able and zealous conductor, had been successful in arranging a series of first-class selections, all of which were rendered with credit to the choir. The service was opened by the choir singing E. Minshall's introit, "Lord of all power." Then was sung the hymn "Who is on the Lord's side," followed by the chanting of the Lord's Prayer. The Rev. C. James having read the first lesson, Psalms xxvi. and xxvii. were chanted, when the second lesson was read by the Rev. C. H. W. Cox, of Cowes. Then came the



chanting of the glorious *Te Deum Laudamus*, in which the whole congregation fervently joined. The Rev. Charles James offered prayer, the choir followed with a beautiful rendering of Handel's anthem "For unto us a child" (*Messiah*). The whole congregation then joined in the hymn "Hark the sound of holy voices." An eloquent and poetical sermon was preached by the Rev. John Oates, of Southsea, who took for his text "I saw them on the glassy sea, having the harps of God." Having spoken of the harmonies of the Divine will, thought, and spirit, the preacher proceeded to define the manner in which that Divine harmony might be to some extent shared in our mundane life. To this end a revelation of the Divine harmony was necessary. If they had only the revelation in nature, it was doubtful whether love or veneration would be excited. The laws of nature in their sublime uniformity gave no idea of pity for the breaking hearts of the world. No human soul could find love and rest in that pitiless force. It asked, Is the Great Spirit good and kind? What are the moral qualities of God? Is He nothing like our highest fatherhood and motherhood? Nature had no answer to these questions. Herbert Spencer said, "We are face to face in nature with inscrutable power." That was the last word of philosophy. Those moral and emotional qualities could only be revealed in a person. Thus Christ on earth was a Divine harp touched by the fingers of God. That night they had listened to sublime harmonies, but there was no music like the life and words of Jesus Christ. Let their souls be harps and let Christ be the musician. The hymn "Praise, my soul, the King of heaven" was next sung by the congregation, after which the choir rendered the "Hallelujah Chorus." The Benediction was pronounced by the Rev. C. James, the responses being supported by the choir, which rendered the "Eightfold Amen" written expressly for the Union by Mr. J. C. Beazley, who presided in an able and a masterly manner at the organ. The Secretary of the Union, Mr. W. E. Notcutt, of Ryde, is to be congratulated on the success which attended his praiseworthy efforts.

#### THE NONCONFORMIST CHOIR UNION.

A SPECIAL meeting of the Council was held on Thursday, the 4th ult., to consider a proposed alteration in the rules. Up to the present time singers under sixteen years of age have been excluded from the Crystal Palace Festival, largely owing to the agreement with the Palace Company stipulating that the choir shall consist of adults. The choir of Christ Church (Congregational), Enfield, consisting entirely of men and boys, wished to take part in the Festival and in the competition this year. The matter was considered by the Committee at several meetings, and it was finally resolved that the regulation hitherto in force must continue to stand. The choir then wished the opinion of the Council upon the matter, and the meeting was therefore called by the Executive Committee. Mr. Fitch (Precentor of Christ Church, Enfield) proposed to alter Rule 2, to enable boys belonging to exclusively male-voice choirs to join the Union. This proposal was seconded by Mr. Hosking, of Enfield. Mr. Blackburn, of Tottenham, proposed, and Mr. G. H. Lawrence, of Wood Green, seconded, an amendment to the effect that no alteration in Rule 2 should be made, and that the action of the Executive Committee be upheld. A discussion followed, in which Messrs. Croger, Blandford, Glover, Clark, Dean, Oram, and others took part. Ultimately the amendment was carried by 23 to 4.

MR. G. H. LAWRENCE has been appointed organist of Kentish Town Congregational Church.

### Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

#### METROPOLITAN.

GOSPEL OAK.—C. Darnton's pastoral cantata *Village Life* was given at the Congregational Church in aid of the organ fund on the 2nd ult. The solos were sung by Miss Etta Wright, Miss Edith Burnard, Miss Jessie Dixon, Mr. Micklewood, and Mr. Wall, the chorus consisting of about thirty-five voices. The "Montpelier" Orchestra accompanied, and played an overture, etc. Miss Wright also sang "With verdure clad." The cantata was exceedingly well received by a good audience, and encores were given to several numbers.

ILFORD.—In connection with the Sunday-school festival at the Wesleyan Chapel on Sunday, the 14th ult., the choir had the assistance of an orchestra at the evening service. The music sung included: Introit, "Grant, we beseech Thee" (A. Storr); "Lord, now lettest" (Tours in F); anthem, "O give thanks" (Elvey); and "Hallelujah Chorus" (Handel). As usual on these occasions, there was no conducting, the musical arrangements being under the direction of Mr. A. Storr. The music (except the "Hallelujah") was scored for orchestra by Mr. E. J. Sharpe and Mr. Storr. On the Monday following the same choir, with a slightly augmented orchestra, gave a performance of Farmer's *Christ and His Soldiers*. The soloists were Mrs. Sharpe, Miss E. Hennings, Miss Storr, Miss Atkins, Mr. A. Barnes, Mr. Savill, and Mr. Lofthouse, all of whom gave a very satisfactory account of the work allotted to them, the quartet "Jesus died for us" (sung by Mrs. Sharpe, Miss Storr, Mr. Barnes, and Mr. Savill, unaccompanied) being particularly well done. The band was also efficient in the accompaniments, and gave an effective performance of the march. Mr. A. Storr, L.T.C.L., conducted.

ISLINGTON.—On Wednesday, April 26th, an excellent performance of Sir Arthur Sullivan's *Light of the World* was given with organ accompaniment in Union Chapel. The members of the Psalmody Class had evidently bestowed much pains upon the preparation of the choruses, which were, upon the whole, well sung, under the careful conductorship of Mr. R. Williamson. The soloists were Miss Ada Patterson, Miss Rose Dafforne, Mr. Charles Chillely, and Mr. Lucas Williams, all of whom sang the work for the first time, and did exceedingly well. Miss Dafforne, who replaced Miss Eleanor Rees (absent through illness) at a few hours' notice, deserving special praise for her admirable rendering of the contralto solos. Mr. Fountain Meen very ably presided at the organ.

KENTISH TOWN.—Mr. and Mrs. A. J. Hawkins entertained the members and friends of the Congregational Church Choir, on the evening of the 11th ult., at what was called, for the want of a better name, a "Farewell Social Soirée." There was a large attendance, and an exceedingly pleasant evening was spent. The pastor, the Rev. J. Wayman, in a graceful speech, eulogised Mr. A. J. Hawkins as an organist and choir-master. "He has worked at the music," he said, "with a zeal that could scarcely be equalled, and I am sure I express the opinion of all present when I say that, individually, we rejoice with him in his call up higher, but, collectively, we feel great regret at our loss." On behalf of the choir Miss May Mackenzie presented Mr. Hawkins with an album containing an illuminated address—the work of Mr. Alex. H. Richards—embodying a resolution, passed by the members, congratulating Mr. Hawkins on his appointment. Mr. Mumford, in a facetious little speech, praising the graces and virtues of Mrs. Hawkins, who has done much to

increase the popularity of her husband, introduced a little "eight-year-old miss," who presented the late organist's wife with a handsome bouquet of flowers on behalf of what Mr. Mumford was pleased to call "the larger choir within the church, but outside the choir-seats." Mr. Hawkins, in replying for himself and his wife, thanked the friends for their kind expression of goodwill, and declared that he had been supremely happy at Kentish Town, and had made many valued personal friends. Vocal and instrumental music was abundantly provided by the members. The keynote of the evening was evidently "Au revoir," and not "Good-bye."

#### PROVINCIAL.

**BROMLEY.**—On Tuesday, the 16th ult., an Eisteddfod was held in connection with the Western Kent Sunday-School Union. Prizes were offered for piano and violin solos, vocal solos, recitations, quartets, and choir-singing. The entries were very numerous. Mr. Alderman F. F. Belsey presided. The adjudicators were Messrs. R. B. Newth (vocal and piano solos), H. Tolhurst (violin), E. Minshall (choir and quartet), and Alfred H. Miles (recitations). The Bromley Congregational Sunday-School Choir (conducted by Mr. F. S. Oram) won the banner presented by Sir John Pender, the Princes Street, Gravesend, being second, and New Elham third. There was a crowded audience, and the success of this, the first Eisteddfod, will no doubt result in it being an annual institution.

**CLECKHEATON.**—On Whit Monday the scholars and teachers, following the long-established custom, walked in procession through various parts of the town, terminating at Providence Place Congregational Church, where, at 2.30, the usual service was held. The scholars, numbering about nine hundred persons, occupied the vast gallery, the parents and friends taking their places in the body of the church. Mr. Walter H. Wright presided at the organ, and commenced the service by an excellent rendering of the *Grande Chœur* in D major, by Guilmant. It was succeeded by the chief feature of the occasion—the singing of the *Whitsuntide* music. This was introduced by Mendelssohn's "Sleepers, wake!" in the form of an introit, inspiringly sung by the scholars, led by a choir of forty voices. Then came a fine tune by Dr. A. H. Mann, *Springtide*. This was followed by a stirring tune, *Dunbar (Alla Marcia)*, by J. H. Maunders, which was brilliantly sung. The next tune, entitled *Bridge Terrace* (W. Templeman), is in a form that does not meet with general favour nowadays. It is an *andantino* setting of a hymn, with an *allegretto* chorus. This tune was sung with immense vigour, the basses evidently enjoying the rather highly pitched *roulades* allotted to them in the chorus. The tune was a success in its way, to which the smart and judicious use of the organ contributed to a large extent. Passing two more hymns, without comment, came the *pièce de résistance*—Mendelssohn's grand chorus "O great is the depth" (from *St. Paul*), sung as an anthem, and most admirably given. The combination of such a large body of voices, with the telling accompaniments of the fine organ, was inspiring to listen to. The organ was played in a masterly manner by Mr. Wright. Mr. Firth, the conductor, kept the voices well together by the clear and decided use of his baton. A short, but appropriate, address was given by the pastor, the Rev. Jansen Davies. The service was terminated by the organist playing a "Marche Triomphale" by Lemmens.

**HALIFAX.**—Mr. W. B. Hartley, F.C.O., of Bradford, has been appointed organist at the Square Congregational Church, in place of Mr. Wadsworth, and a choir of four voices has been selected: Mrs. Hartley, soprano; Mrs. Harger, alto; Mr. J. H. Brierley, tenor; Mr. Harry Shepley, bass.

**LAUNCESTON.**—A popular service in connection with the Congregational Pleasant Sunday Afternoon for Men was held in the Congregational Church on Sunday evening, April 30th. Special hymns were sung, led by the string band of the class. Two anthems were very creditably rendered by a choir mainly composed of boys. Master Percy Cater (a lad under fourteen years of age) very ably presided at the organ. The preacher was the Rev. J. Thomas (of Carlisle), the Church at present being without a pastor. The subject of his discourse was entitled "Living Letters," from 2 Corinthians iii. 3: "Forasmuch as ye are manifestly declared to be the epistle of Christ ministered by us, written not with ink, but with the Spirit of the living God; not in tables of stone, but in the fleshy tables of the heart." There was an unusually large congregation present, and a collection was taken on behalf of the funds of the P.S.A. Class.

**MORECAMBE.**—At the choral competition on April 30th, the first prize of £10 was won by the Reedyford Wesleyan Choir, Nelson, Mr. Widdop being the conductor. The choir took part in the evening concert, and received a warm greeting from the large audience.

**RASTRICK (NEAR HALIFAX).**—An organ recital was given in the U. M. F. Church on the 18th ult., before a good and appreciative audience, by Mr. S. E. Worton, R.A.M. (Hon. Cert.). Selections from the writings of Prout, Merkel, Sullivan, Spohr, Haydn, Batiste, and Macfarren comprised the instrumental portion of the programme, the most welcome items being an "Impromptu" and "Rousseau's Dream" (varied) by the organist himself. Miss Coldwell and Mr. S. B. Clayton were the vocalists.

### Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

#### AN INVITATION TO SINGERS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—During the summer season we have often been cheered by visitors, who were members of other choirs, coming into the gallery and making themselves known, and what was better still, offering their services during their stay at Bournemouth. We are expecting a large number of visitors this summer; and I trust that those choristers who come to hear our popular minister, Rev. William C. Minifie, will give us the opportunity of making their acquaintance, without waiting for a formal introduction.

Yours truly,

JOHN J. BRAZIER.

Lansdowne Baptist Church, Bournemouth,  
May 13th, 1893.

### Reviews.

*The Organist's Magazine of Voluntaries.* 44, Fleet Street, E.C. 1s. 6d.—No. 13 contains a melodious soft movement by J. P. Attwater, and "Melcombe," with introduction, variations, and fugato by Bruce Steane. As an "out-voluntary" the latter ought to be popular. It is not difficult, but very effective.

We have received the following from Messrs. Novello & Co.:—

*A Christmas Dream* (1s. 6d.) and *Christmas Holidays* (9d.).—Two cantatas for children. The former, by Alfred Moffat, is very bright; and the latter, which is suitable for "breaking-up" parties, will certainly "take."

*Original Compositions for the Organ.*—Nos. 166 to 174 are before us. All the pieces are easy, and the majority of them suitable as opening voluntaries. The Church Preludes by R. E. Bryson are dignified, and the Five Sketches by H. W. Parker are decidedly melodious.

*Irish Songs and Ballads.* Arranged by C. Villiers Stanford. 4s.—A collection of thirty songs, admirably arranged and got up in excellent style.

*The Forest Flower*, by Edmund Rogers; and *Florabel*, by Roland Rogers. 2s. 6d. each.—Two cantatas for female voices. The latter (a fairy tale by Edward Oxenford) is capitably written, and ought to be popular.

*Construction, Tuning, and Care of the Pianoforte.* By Henry Fisher. (J. Curwen & Sons, Warwick Lane, E.C. 1s. 6d.)—This work, originally written by Edward Quincy Norton, is edited and largely rewritten by Mr. Fisher, and will be found invaluable in every household in these days, when a piano is considered almost a necessity in every home. The chapters on the various defects and how to cure them will be specially helpful. Two chapters are devoted to the American Organ and Harmonium. The little work of ninety-three pages abounds in useful information.

*School Hymns with Tunes.* Edited by E. H. Mayo Gunn, the harmonies revised by H. Elliot Button. (Jas. Clarke & Co., Fleet Street, E.C.)—An excellent collection of 551 hymns, specially adapted for Sunday Schools, Guilds, and Bands of Hope. The tunes have been selected by Mr. Button with great judgment. There are many new tunes expressly composed for the work, some of them very good—especially those by Mr. Button and Mr. Ferris Tozer. The work, which is very neatly got up, ought to be popular in many Sunday Schools.

### To Correspondents.

K. B.—Novello's publish settings of "The Lord's Prayer." Field's is a good one.

C. J.—See No. 4 *Organist's Magazine of Voluntaries*.

OLD CHORISTER.—The Festival takes place at the Crystal Palace on Saturday, June 17th, at 4 p.m. Try and be there.

PIANIST.—See Augener's edition.

F. W. S.—(1) E flat. (2) Three beats certainly. (3) No. (4) Quaver = 66.

The following are thanked for their communications: J. T. (Southport), W. S. (Shrewsbury), A. L. (Derby), C. F. (Birmingham), J. M. (Dumfries), W. O. (Carnarvon), T. S. R. (Spalding), A. S. (Winchester), J. F. (Plymouth), W. W. (Aberystwith), T. L. (Manchester).

### Staccato Notes.

WE hear that Sir Joseph Barnby will be the conductor of the Finsbury Choral Association in the place of Mr. C. J. Dale, founder of the society, who is about to retire.

MR. J. S. CURWEN has been invited to join the Council at two of the World's Fair Congresses—that on School Music and that on Religious Music. He is asked to attend, and to contribute a paper in each section.

MADAME PATTI will give concerts at the Albert Hall on June 3rd and July 1st.

WE are threatened with a new invention of a so-called "Quartet Piano." This machine has two key-boards, so that four persons can play at once, the effect being that of two instruments.

MR. HERSHELL has been appointed conductor of the new Scottish Orchestra which has been started in opposition to the Glasgow Orchestra, conducted by Mr. Manns.

A GRAND *fête* will be held on June 10th, in commemoration of the thirty-ninth anniversary of the opening of the Crystal Palace by the Queen.

PROFESSOR KLINDWORTH has, owing to ill-health, been obliged to give up his famous School in Berlin.

MISS MACINTYRE proposes to study in Italy for twelve months, in order to gain more operatic experience.

MR. H. VERT, brother of the well-known musical agent, died somewhat suddenly at Newcastle.

SIR W. G. CUSINS has resigned his position as Master of Music to the Queen.

MESSRS. NORMAN BROTHERS & BEARD are building an organ for the Congregational Church, Perth; Western Australia.

THE annual dinner of the College of Organists took place on the 8th ult., under the presidency of Sir George Grove.

M. GOUNOD is again seriously ill, and confined to his bedroom.

M. PADEREWSKI is said to have made about £32,000 by his American tour.

THE April examinations in connection with the London College of Music have recently been concluded, and active preparations are now being made for July, which, as a rule, is the largest examination of the year. The examiners recently conducting the work at local centres were Dr. Westbrook, Mr. G. Augustus Holmes, Mr. A. J. Caldicott, Dr. F. J. Karm, Mr. T. S. Tearne, Mus. Bac., and Mr. Seymour Smith. In the educational department rapid progress is being made, and the continued increase in the numbers of students amply testifies to the public appreciation of this part of the College work.

### Accidentals.

"HAS Mantalius a very deep voice?"

"Very. Why, when that man sings it hurts his corns!"

MAMMA (reprovingly, Sunday): "You told me you were going to play church."

Little Kick: "Yes'm."

"Then I'd like to know what all this loud laughing is about?"

"Oh, that's Dot and me. We're the choir."

"THE soloist in your choir has gone?"

"Yes; at a place in the anthem it said '*with animation*,' and she said she would not be bossed, even by the composer of the music."

FIRST BOY: "You ought to come to the concert our music teacher is goin' to give."

Second Boy: "You goin' to be in?"

"Yep. I'm one of the primmer donnas. We're goin' to give a cantata."

"Wot's that?"

"Oh, it's all about sunshine, and storms, and picnics, and harvesters, and all sorts of country things. It's great."

"Do you sing all that?"

"N—o. I'm only in the first scene, 'Early Mornin' on a Farm."

"Wot do you do?"

"I crow."